

Belgian Police Dog Star in Thrilling Film 'The Silent Call'

Canine, Decorated for War
Service, Fits Its Role Al-
most Perfectly.

CAPITOL—"The Silent Call," an H. O. Davis picture, starring Strongheart, Belgian police dog, in an adaptation of Hal G. Evans' story, "The Cross Fully Directed by Lawrence Trimble. A new star has loomed on the film horizon—nothing less than a dog. Of course, Strongheart hasn't Miss Pickford's winsome charm, nor are his feet quite as humorous as Charles Chaplin's. But he is fully as agile as Doug. And this Belgian police dog, decorated for war service, can give pointers to many a two-legged star in his sincerity, his lack of self-consciousness, his willingness to take orders from a director without talking back, his lack of desire for a piece outside of a couple of bones a day, and his genius for expressing feeling by a simple wiggle of the ears.

The public has come to look to S. L. Rothafel for novelties in film presentation, and once again he has not disappointed them in having the courage to steer away from the ordinary bottled and pickled romance of the movies. Dogs have been used conspicuously in comedies before, ever since Mack Sennett found they possessed a sterling value. But this is probably the first instance where one has been used in a straight dramatic role, with the director doing everything to promote tears occasionally except put glycerine in the dog's eye.

It is one of those mixed breed themes for which the public still makes allowance to the memory of Jack London. Flash, captured in the West by a kindly young naturalist and brought up from a pup, has a strain of wolf in him, and when his master's influence is removed by absence Flash answers that call which it seems necessary for most dogs in fiction to hear sooner or later. He proceeds to killing cattle and becomes an outlaw, just like Tom Mix.

Loftily disregarding any possibility for mere humorous horseplay, the dog carried off his part with an ease and capacity for feeling, showing himself suited rather for the Nasimova type of unloosened tiger roles. But he showed a gift for pathos. When he was being

trifled in the bunk-house by his reluctant cowboy pals for cattle murder, he made a mite but eloquent appeal for their sympathy that would make the reputation of any criminal lawyer. It was impressive likewise to watch him come running back after having chased his deprecating master's backboard, turning to glare after the naturalist exactly at the points where a director might have shouted, "Now, Strongheart, gaze back and look pathetic!"

Through Flash's realism himself ultimately by saving his master's sweet-heart, he is not unduly sentimentalized, but is presented with streaks of badness even as we all have, and in the end he dies unrecognizable as a wolf.

Mingled with the dog's tale is a human story of cattle rustlers and their secret haven in the hills, a sheriff's raid and the attempt of the chief rustler to steal the heroine and maintain the heart interest. It is sheer melodrama, but it is humbled by Strongheart. John Bowers and Miss Kathryn McGuire are visible occasionally between wags of his tail.

**WESLEY BARRY IN
'SCHOOL DAYS' FUN**
Little Comedian in New Role at Strand.

STRAND—Wesley Barry in "School Days," a Barry Rapp picture from Gus Edwards' work, written by Walter De Leon and William Nigh and directed by Nigh.

Mention freckles, the 'I'll do school house, your old dog Turk and fishin' and swimmin' to the average adult and he will be ready to burst into tears or unwork chuckles reminiscent of the children have also been known to cry for it in motion pictures. So any one who compounds such elements in a movie is practically assured of success before he starts unless his brain stalls on a log.

In this instance the freckles are supplied by the juvenile Wesley Barry, who, having appeared in practically every other style of shabby clothing, here wears the dilapidated straw hat and torn garments of a country orphan—The school house, dog, etc., are readily furnished on demand.

In its scenic surroundings the picture is generally attractive, giving glimpses of an old fashioned frame school, of a quiet creek for fishing and of pleasant fields that will cause many a man to swallow his Adam's apple sentimentally. But the school humor is always of the obvious kind, consisting of a young one on a fat girl's chair, stealing her lunch and tripping a boy with a bucket of water.

In this role young Wesley showed he is becoming tired with self-consciousness and coyness, so that one liked him better when his hair was frizzier. He might have worn a badge with "star" on it, but he didn't. When he reached New York as a wealthy youngster he had everything he needed but a spanking. When he substituted lumbering cheese for his French tutor's moustache, made, one could have cheered the little girl who told him: "No doubt you're very comical—in the country."

Yet it has many diverting incidents, and will certainly amuse children, who would like to do the pranks they see Barry perform. And no doubt the program of the school is a lot of money out of it, regardless of its moral wisdom, it is to be sought rather than wealth.

NOTES OF THE THEATERS.
Kilbourn Gordon, Inc., will present "The Cat and the Hat," a new play by John G. Blythe, at the National Theatre, Feb. 1. The cast includes Harry Hill, Miss Florence Eldridge, Miss Virginia Lee Corbin, Miss Blanche Frederick, Rita Maris, and others.

Miss Ellen de Lorch, an eighteen-year-old dancer of the Buenos Aires, is arriving in the city on Monday, Feb. 1, to appear in the Ziegfeld Midnight Frolic in two weeks, with scenery by Joseph Urban.

William Courtenay, "The Law Breaker," by Jules Eckert Goodman, will be presented at the Metropolitan Theatre, Feb. 1. The cast includes Harry Hill, Miss Florence Eldridge, Miss Virginia Lee Corbin, Miss Blanche Frederick, Rita Maris, and others.

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George M. Cohan's Children at Palm Beach



Left to right—Mary, Helen and George M. Cohan, Jr.

Special Dispatch to THE NEW YORK HERALD.
PALM BEACH, Fla., Jan. 29.—Mrs. George M. Cohan is expected to arrive tomorrow at the Royal Poinciana. George M. Cohan, Jr., Helen and Mary Cohan, with their aunt, Miss Dorothy Nolan, have been at the hotel for a fortnight. The Cohan children are in the Casino pool every day and enjoy the aquatic sports here.

WILL ROGERS IN A DUAL FILM ROLE

Mixture of 'Peter Grimm' and
'Peck's Bad Boy'

WILL ROGERS and Miss Lila Lee in "The Return of Peter Grimm," a Paramount picture written by Walter Woods and A. B. Harner and directed by James Cruze. Scenario by Woods.

Will Rogers of the "Follies" and "Spiritualism"—it sounds like a wild prank arranged by a "Follies" showgirl! Some one never thought of chewing gum and the psychic blending. Yet Rogers does it, making spirit jump through a hoop without once using his larrikin.

This delightful supernatural skit is a mingling of "The Return of Peter Grimm" and "Peck's Bad Boy." The bad boy in this case is a pranksy little spirit, Ek, who gets into Rogers' body when the comedian as a dreamy professor is careless enough to leave his carcase around empty, for bodies, Rogers is like a book—reliable with spirits. Like Grimm, Rogers turns gray when he becomes disoriented, and his very pounce suit loses its color, but retains its lustre in an astral state.

Likewise after the fashion of David Belasco's character Rogers in his ethereal condition finds it almost impossible to gain the attention of the very substantial citizens to whom he is invisible, for a violent blow on a man's face seems less than a fly's tickling, and even Dempsey on that plane would find it difficult to scratch any one.

Rogers in the role of Prof. Ezra Elliott excavates his soul from his physical envelope in order to demonstrate to his little group of psychic thinkers his belief that he can appear before them clad only in his personality after virtually checking his body at the door. Meanwhile Ek, a small spirit, having discovered that the baby promised to him in heaven as his fleshly casing has been pre-empted by another soul and that he is likely to wander around the world with nobody to cover him, blithely takes possession of the physique which the Professor had dumped in his chair at home.

In this proper person the Professor is a shy, diffident character—you know it instinctively, for Rogers wears the dowdy fedora he displays whenever he is embarrassed and shambling. But he is too bashful to express his blithely awakened love for his housekeeper's daughter—awakened by that artful young minx herself, needless to say. He lets a strapping, wealthy young boy walk off with her, and lets himself be calojed into running for Mayor of the town when the corrupt politicians decide that the ideal candidate because he's a bit minus in the head.

It's a treat to watch Rogers giving a real characterization in this new type of dual role, as himself and his own ready to wear apok. Credit probably goes to the director, James Cruze, for overcoming Rogers' usual tendency to kid a part. By numerous quaint touches in the early episodes he makes the abstracted Professor as real and lovable a figure as in Barrie's play.

"The Professor's Love Story," and even when he is himself overtaken by poetry there is no suggestion of a tongue slyly poked at the spectators. In the violent contrast, when Ek gets control of the body, he is briskly walked off tables, bumping his nose in the belief that he can still fit about impudently, and jumps on a valon bar with an implacable one, one would swear that another spirit had hold of him and that Rogers is the logical player for Shakespeare's Puck.

Miss Lee does her best work as the housekeeper's daughter, and the rest of the cast includes Alan Hale, who plays himself—literally—into the story. Though he fits about too much sometimes, little John Fox as Ek gives a splendid impersonation of a devil with a gonemlike, thanksgiving mask. The theme itself is not entirely new to literature—H. G. Wells once wrote a short story of a mischievous spirit seizing another's body—but it is new enough to the screen to make this one of the unique pictures of the winter, killing incredulity with a laugh. By its predominant light treatment it succeeds, with a subject that many persons take very seriously, in mixing gunpowder and jam. And among other joyously whimsical touches is the final suggestion that when Ek finally does get born Dempsey had better watch out.

BENEFIT AT METROPOLITAN.
Mrs. Maria Jeriz's appearance next Thursday afternoon at the special matinee at the Metropolitan for the benefit of the Civil Service Association will be her last for two weeks. She will sing "Sisters in 'Cavalleria Rusticana' with Mrs. Perini and Mr. Crimi. "Pagliacci" will follow, with Mrs. Bori, Mr. Kingston and Mr. Ruffo.

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EQUITY UNFAIR, SAYS HOLBROOK BLINN

Actor Makse Charges at
Fidelity Concert.

Holbrook Blinn charged the 'Actors' Equity Association with trying to coerce members of the Actors' Fidelity League by threats of unemployment in an address last night at the benefit concert given at the Henry Miller Theater for the league's building fund.

He declared that the Equity was not fighting fairly and that it was a case of the minority being preyed by the majority. The fight to weaken the Fidelity had resulted in some of its members quitting the organization, he said, but the number was small.

The theater was filled. A feature was the appearance of Miss Miriam Elliott, a young Australian actress, in a new play, "The Nocturne." Miss Elliott was cast for the role of the ingenue only yesterday afternoon. She supported Miss Olive Wyndham.

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Muratore Ill With an Attack of Appendicitis

Tenor Collapses After Singing
With Miss Garden in 'Car-
men' Saturday Night.

Lucien Muratore, tenor of the Chicago Opera Company, which is playing its annual engagement at Manhattan Opera House, is ill in his apartments at the Hotel Ritz-Carlton with an attack of appendicitis, and has been obliged to cancel his singing engagements for the present. "Monna Vanna" in which he was to have sung to-night has been changed to "Le Jongleur de Notre Dame."

His physician, Dr. Charles F. A. Locke of 137 West Sixty-ninth street, said last night that the attack was not an acute one and that the singer's condition was not serious. A consultation will be held this morning to determine if an operation is necessary.

Mr. Muratore's personal physician and secretary, Dr. Rene Bowdoin, said last night that the tenor became ill Saturday afternoon and collapsed Saturday night after singing with Miss Mary Garden in "Carmen." Dr. Locke was called in at once. He treated the singer for a similar illness five years ago and advised an operation at that time, but Mr. Muratore would not consent.

Miss Bebe Daniels in "Nancy from Nowhere" at the Rialto.

RIALTO—Miss Bebe Daniels in "Nancy from Nowhere," a Rialto picture by Grace Dew and Katharine Pinkerton, directed by Chester M. Franklin. Scenario by Douglas Doty.

Miss Bebe Daniels makes two great sacrifices in this picture, the wearing of a riding habit and the riding of a horse. She is seen riding on the trunk rack behind an auto.

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mobile and get her piquant face clouded with dust—despite which she still looks piquant, even in a bombazine dress that looks like a brigantine in full sail. Her second sacrifice is to eschew her customary role of a good little bad girl and to be a human being, eternally throttling her vamp tendencies.

Here she is an orphan drudge, so maltreated by a jealous wife and annoyed by the attentions of the slovenly husband that she runs away from the Kelly household—and straight into the arms of the beautiful seven-footed elster. After the usual amount of misunderstandings have ensued over the necessary four

feels when he brings the girl to his parental home, and the prospective fiancée hands them together, the wealthy young man rescues her from the clutches of the disreputable Kelly, following what was evidently a hard battle, though the censors allow you to guess this only by an upset washstand pitcher.

Just what happens to them after this is uncertain, as the young man has just been disinherited by an aristocratic father and they have nowhere to go, but as the couple get married they don't seem to be worrying. So why should you? It's a good routine Cendrillon story, told simply and sometimes effectively—harmless enough and likely to bring an occasional whiff of enjoyment, though the spectator won't laugh right out at anybody's face.

It's unpalatable in sending the girl back to her drab home—surely she might have gone to a studio and tried her luck in the movies. But it gives to Miss Daniels an opportunity to reveal probably her first real dramatic skill, and she shows herself able to evoke pathos as well as cuteness. While she can display strong emotion well, she has difficulty in changing from one feeling to another smoothly—shifting her gears abruptly, so to speak. But she displays versatility and a comedy touch, besides riding inside the machine—and every one admits Miss Daniels looks well in a motor. And for some strange reason she changes her dressers only thirteen times in the picture, whereas all at once to make up for this.

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AMUSEMENTS.

WINTER GARDEN Broadway and 50th. Shubert Vaudeville 1.00. World's Greatest Shows at 2.30.

NORA BAYES Regal Moore—Brogan Troupe. Carl McCullough—Fred Allen, others and RAY MILLER Black & White Band. With C. Edwards.

ASTOR 45th & B'way. Even. 8.30. Last 5.00. M. Th. & Sat. 2.30. Times 5.00. W. M. FAVERSHAM in THE SQUAW MAN.

UP IN THE CLOUDS "GIVES ONE AN ENJOYABLE EVENING." Broadhurst 14th W. of B'way. Even. 8.30. M. Th. & Sat. 2.30. Times 5.00. W. M. MARJOLAINE "POMANDER WALK."

CATANDCANARYNational Theatre, W. 41 St. Reg. Mon. Eve., Feb. 6. NORA BAYES W. 44th St. Even. 8.30. M. Th. & Sat. 2.30. Times 5.00. W. M. JUST MARRIED.

Garrick, 65 W. 35th St. Even. 8.30. M. Th. & Sat. 2.30. Times 5.00. W. M. HE WHO GETS SLAPPED. Moves to Fulton Mon. Feb. 13.

NORMAN TREVOR "The Married Woman." PRINCESS W. 39th St. Even. 8.30. Last 5.00. M. Th. & Sat. 2.30. Times 5.00. W. M.

JOHN GOLDEN Presents THANK-U The 1st YEAR. 14th St. LAUGHING AUDIENCE. 40th TIME OF THE CRACKEN COMEDY. LITTLE W. 44th St. Even. 8.30. M. Th. & Sat. 2.30. Times 5.00. W. M.